



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

AMERICAN ART NEWS.

Vol. V. No 30.

NEW YORK, MAY 11, 1907.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

Astor Library.—Exhibition of Oriental carpets. Engravings, etchings and wood cuts by Robert Shaw. Views of historic sites issued by Colonial Society of America.

Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Fine old engravings and art objects.

Brandus Galleries.—Paintings by the Barbizon artists.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Canessa Galleries, Paris.—Antique works of Art.

C. J. Charles.—Works of art.

Clausen Galleries.—Paintings by American artists.

Collins Galleries.—XVIII. Century French prints. Antique silver-plate, etc.

Durand-Ruel Galleries.—Paintings of the French Schools.

Ehrich Galleries.—Portraits by masters of early American School.

Féral Gallery, Paris.—Ancient and modern paintings.

Fifth Avenue Art Galleries, 546 Fifth Avenue.—Exhibition of Oriental rugs owned by Donchian Bros. May 13, 14, 8 A. M. to 10 P. M.

Fishel, Adler and Schwartz.—Exhibition of paintings by foreign artists.

J. & S. Goldschmidt, Frankfurt.—High class antiquities.

Heinemann Galleries.—Modern paintings. Modern German pictures a specialty.

Hamburger Fres. Paris.—Works of Art.

E. M. Hodgkins, London.—Miniatures, Sevres porcelain, French furniture.

Holland Art Galleries.—High class modern paintings.

F. W. Kaldenberg's Sons.—Artistic specialties in ivory, pearl, etc.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Khayat Gallery.—Antique art objects.

Kleinberger Gallery, Paris.—Works of art.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools.

Leicester Galleries, London.—H. Hughes Stanton's water colors.

Lenox Library.—Prints by American artists.

Macbeth Galleries.—American paintings.

Metropolitan Museum.—Open daily. Admission Mondays and Fridays, 25 cents; free on other days.

Minassian Galleries, Paris.—Persian and Arabian objects for collection.

Montross Galleries.—Exhibition of selected paintings.

Noé Galleries.—Barbizon and modern Dutch paintings.

Oehme Galleries.—French and Dutch paintings.

Pratt Institute.—Exhibition of water colors by A. R. Valentine. Animal sculpture by Albert Humphrys.

Ralston Galleries.—Works of Art.

Sivadjan Galleries, Paris.—Genuine antiques, marbles, bronzes, jewels and potteries.

H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.

Williams (Max) Gallery.—Special sale old and modern prints, etchings and oils.

SALES.

Fifth Avenue Art Galleries.—Donchian Bros' collection of Oriental rugs. May 15, 16, 17, 18, 3.15 P. M.

Mr. Edward Brandus, who has held for some time past an option on an exceptionally important collection of English pictures formerly the property of an English gentleman recently deceased, closed the purchase this week for an amount approximating £75,000 or \$375,000. The collection includes a number of important examples of the early English masters, Romney, Gainsborough, Constable and Lawrence among them, and a few choice Barbizon pictures, bought in Paris in 1869-1870.



MAID OF THE MANOR
By Douglas Volk

Copyright by Douglas Volk, 1907.

The annual meeting of the members of the National Academy was held Wednesday. Officers elected were: President, Frederick Dielman; vice-president, Herbert Adams; corresponding secretary, Harvey W. Watrous; recording secretary, Kenyon Cox; treasurer, Francis C. Jones.

Members Council—Ben Foster, J. C. Nicoll, Will H. Low, William Sergeant Kendall, J. Alden Weir, Henry B. Snell. Academicians—Paul Dougherty, Edward Gay, W. L. Lathrop, Charles F. McKim, Howard Pyle, W. Elmer Schofield, R. W. Van Boskerck, Charles H. Woodbury, William Gedney Bunce and Charles Melville Dewey.

The trustees of the Carnegie Institute are said to be troubled over the criticism of "The Bath," the nude painting by La Touche, which took one of the prizes at the art exhibit and which has been directly opposite Gari Melcher's "The Last Supper." Those who object to the nude in art have been criticising the picture severely.

Twenty-one works were sold from the water color exhibition at the Fine Arts Galleries to May 8. These included Henry Wolf's wood cut "Evening Star" and etchings by George Senseney, C. A. Vanderhoof, J. Labourer, Joseph Pennell, E. D. Roth and C. F. Mielatz, and

water colors by Florence B. Snell, Georgia T. Fry, Leon Moran, F. C. Mathewson and F. K. M. Rehn.

Robert Vonnoh, Irving R. Wiles, Childe Hassam, Ruger Donahoe, F. Newton, W. D. Howells and Mrs. H. V. Tatum have purchased the lots Nos. 126-132 West 57th street, and will erect thereon a co-operative studio building, to cost \$800,000, and to be called the Renaissance.

An Associated Press cable from Paris says: Frederic Auguste Bartholdi, the sculptor of the Statue of Liberty in New York Harbor, is said to have a monument erected in his memory at his birthplace, Colmar, Alsace. M. Bartholdi died in 1904. It was hoped that the unveiling would take place on May 26 of this year, but the organizing committee in Paris, under the presidency of Auguste Lalance, has not yet received sufficient support to carry on the work, which has been intrusted to the sculptor Louis Noel.

M. Lalance now makes an appeal for subscriptions from citizens of the United States.

A special cable to the New York Sun from Paris says: With thousands of French people veritably living on the millions of dollars expended here annually by Americans, many of whom at least believe that they come to France to see its wonders in the world of art, it is possible that selfish personal motives can animate Frenchmen who clamor for the restriction of the exportation of works of art, or is it their traditional love of art which impels them with increasing frequency to cry out against a regime which enables Americans to purchase the art treasures of ages to the impoverishment of France? No matter what the motive, there is plenty of feeling manifested in France over the constant depletion of her store of ancient works of art, most of which, once out of their ancient resting place, to go America.

A special cable to the Herald from London says: Prominent Americans who have been arriving in London this year have been swamped with letters of every description from tradesmen and others who have something to sell or who need money. Numbers of them have received a neat package sealed with stamps showing the amount of postage, said to have been from 25 to 35 cents. Inside are two miniatures, which the sender says are done on ivory, but really on cardboard.

In a letter the sender says he is an American who has been forced to come to Paris to make a name and during the four years he has been in that city has exhibited at all the Salons.

The price of the two miniatures, the writer modestly puts at \$50. Only extreme poverty, the writer continues, compels him to write the letter.

The William T. Evans prize at the Water Color Exhibition has been awarded to W. H. Drake for his picture, "The Lion's Lair."

Charles Niehaus, the sculptor, has sued Mr. Howard Hinkle of Cincinnati for \$2,500, due, he claims, for models furnished for the Theodore Thomas Memorial Statue.

IN THE ART SCHOOLS.

The annual exhibition and concours of the work of the students of the New York School of Art, corner Eightieth Street and Broadway, will be held today and on Sunday and Monday of next week, from 10 A. M. to 6 P. M. The annual prizes and scholarships will be awarded.

The spring exhibition of the New York School of Art, corner Eightieth Street and Broadway, is now on. The students' work is interesting, strong in many instances and excellent throughout. Most of the oils consist of street scenes and genres, with one or two marines. The black and white drawings, almost exclusively taken from street or tenement life, are well executed if somewhat depressing in subject matter.

The impression received from the students' work is that they have observed for themselves and recorded their impressions, cleverly at times. Two paintings, by George Bellows and W. G. Beyner, were hung in the Spring Academy.

As was the case last year, all the prizes and honorable mentions for the cover design of the Exhibition Catalogue of the Brooklyn Chapter of the American Institute of Architects have been again won by students of the second year design class of the Pratt Art School, Brooklyn. The successful competitors were: First prize, \$25, C. Watterson Lowe; second prize, \$15, A. Nathalie Matson; honorable mentions, Hester Kent, Florence E. Ingraham, Christopher P. Sapanoff and Helen M. Dinwiddie.

Miss Hester Kent was also awarded the first prize for the cover design for the Arbor Day Annual, published by the New York State Education Department. This prize was won a year ago by a student of the second year design class.

In the recent civil service examination for the position of architectural draughtsman in New York City, out of the 74 candidates taking the examination 27 passed. Eight of this number were Pratt Institute students, 5 of them standing third, fourth, fifth, seventh, eleventh and twelfth on the list, with percentages of 82 to 90. These positions carry a salary of \$1,500 to \$1,800. Mr. Fred Gradner has already received an appointment with salary of \$1,500.

A large exhibition of the work of the Department of Fine and Applied Arts, Pratt Institute, Brooklyn, was sent to the combined meeting of the Eastern and Western Teachers of Art and Manual Training, held at Cleveland, from May 8 to 11. The director of the department, Mr. Walter S. Perry, who is also a member of the Executive Committee of the Eastern Art Teachers' Association, attended the meeting and supervised the hanging of the exhibition.

An exhibition of the students' work of the New York School of Applied Design for Women, 200 West Twenty-Third Street, will be held next Thursday from 1 to 6 P. M., and on Friday from 10 A. M. to 6 P. M. Over \$700 in prizes will be awarded at noon on Thursday by the following jurors: Lloyd Warren, Donn Barber, Austin Lord, Richard H. Hunt, A. W. Drake, Francis Lathrop, Edwin H. Blashfield, Sir Caspar Purdon Clarke, George A. Glaenger, Benjamin C. Porter, George C. Munzig, W. H. Funk, Irving R. Wiles and others.

Messrs. George H. Hilder and Aladar Blum, both students of the Acad-

emy, have had etchings accepted at the Water Color Exhibition. There are a number of etchings by G. Roth, who but a few years ago left the Academy school to spend several years in Italy, in which country he has found his subjects.

The annual exhibition of the Academy students induced many favorable comments. The list of awards will be published in the next issue.

Through the efforts of William Prather and Justus Pfeiffen the life-class students of the Academy met at a farewell dinner on Sunday night at Cafe Boulevard. Many were the pleasures exchanged and toasts given. Hamilton A. Wolf was called on for a speech, and he said in substance:

Fellow Students: We have come together this night to a farewell dinner, but in the true sense of the word it is not and must not be that, for on the winding path that we follow we shall always keep each other in view, some passing, others lagging, and we trust it will be but a few of those present with us now who will lay themselves by the roadside to start anew on a branching path.

Our lives, our destinies are of our own making, for the goal we seek is on a summit, and as all possessed with a purpose we must climb. * * *

How often do we hear comments made of this school and that turning out the best pupils and the greatest men? If any feel the Academy is lacking, which I daresay it is not, let us of the class of 1907 get together, like the phalanx of olden Greece, and show the world, the schools and the critics that the National Academy will be carried to the fore by us; for, as we love the Stars and Stripes, so let our veins run with red, red blood, carrying through us that same patriotism for the Academy colors—black and gold.

Mitchell Cirker, a student of the Academy, has signed contracts to paint a number of scenic decorations, and will soon leave for Cleveland, where the work is to be executed.

Much attention has been given a diploma canvas just hung in the Academy collection painted by Henry Golden Dearth, which represents a moonlight pastoral in France.

As the result of a recent competition the seal and pin of the new National Board of the Young Women's Christian Association, counting hundreds of organizations and thousands of members, has been executed from the designs of Miss Florence Sutterlin, a second year student of the art school of the Y. W. C. A., of 7 East Fifteenth street.

The award of scholarships to the students of 1907 to the students of this school will be made by a jury, consisting of the well-known sculptor John J. Boyle and the painters Mr. and Mrs. Otto Wigand, on May 15. The annual exhibition will be on May 22, to which the public interested in arts and crafts is especially invited.

CHICAGO.

The nineteenth annual exhibition of American water colors, pastels and miniatures opened last Tuesday in the Art Institute. At the same time the National League of Mineral Painters and the Chicago Ceramic Association opened their exhibitions of the spring season.

Already active preparations are being made for the annual summer exhibition of the work of students of the Art Institute, which opens in June. It is the chief event of the year, for hundreds of students, each one of whom hopes to be represented. The showing, numbering several hundred pictures, promises to be the largest and artistically and technically the best student exhibition ever shown here.

The Municipal Art League recently took steps to inquire into the trustee-

ship of a bequest of \$5,000 left to the city some years ago by J. Wallach for the erection of a public drinking fountain. The fund is in the hands of J. Frederick Wallach, who has so far neglected to carry out the clause in his father's will. The League will probably bring suit for a prompt adjustment of the matter.

John Paulding has completed a miniature replica for R. Hall McCormick of the first McCormick blacksmith shop on a plantation in Virginia, the birthplace of the first McCormick reaper. It is intended for the Jamestown Exposition.

Among the interesting held-over exhibitions in the various galleries is that of George Elmer Browne. A number of portraits by Louis Betts are being shown again in another gallery. A group of four landscapes by Leonard Ochtmann is winning attention. Three more landscapes by Paul Dougherty are equally attractive. These are characteristic works recently shown in the Pennsylvania Academy and are known as "The Porate's Cave," "The Silvery Cloud" and "Monhegan."

The plans submitted to the Chicago Woman's Outdoor Art League by Poole and Holabird for a series of five drinking fountains have been accepted, and the fountains will be erected in conspicuous public squares shortly.

PHILADELPHIA.

The schools of the Pennsylvania Academy are approaching their closing session. This week all competitions will close. Students competing for the Cresson scholarships number thirty. The schools will close on May 25 and the awards will be announced May 23.

An exhibition of work done by The Fellowship Sketch Class is on view at The Fellowship Room, to remain until May 18. The general effect of the show is interesting. Miss Emilie Zeckmer has a group of sketches. There are good groups by Miss Torr, Mr. Carles, Mr. Hughes, M. Nunn, Mr. Weed and Miss Greene. The opening was made the occasion of a reception on Saturday last.

Frank B. A. Linton of this city has hung in the current Paris Salon his portrait of Dr. J. L. Borsch.

DETROIT.

The James E. Scripps Gallery of old masters, which has been closed for some time, is rapidly being rearranged and redecorated. Some of the unauthenticated pictures are being removed entirely from the room, and will form the nucleus of an old master room in one of the East Galleries. Mr. Marvin Preston has loaned to the Museum two good copies of old masters, viz.: Raphael's "Sedia Madonna" and Albertinello's "Visitation of the Virgin." These will be placed in the new old master room.

Mr. E. C. Walker has temporarily placed on view at the Museum his latest acquisition to his collection of pictures, a landscape by Henry Gordon Dearth.

Mr. J. Oehme in New York recently showed eight of his pictures at an exhibition and they created quite a stir in New York art circles. The picture now loaned the Museum has rich and glowing color and is peculiarly American in choice of subject and treatment.

Forty large carbon prints of the pictures in the Metropolitan Museum have just been received by the Museum as a gift from the Detroit Publishing Co.

ART NEWS TRAVELLING EXHIBITION.

With the close of the eighth in the series of exhibitions of modern American pictures, organized by the American Art News, and which have been held in the South this season, at Baltimore next Saturday, the displays will conclude.

The result of the experiment will doubtless be of interest to artists and art lovers. It may be said that the South has been found a good field for art exploitation, but not yet a good picture market. The exhibitions were attended by many thousands of people and brought out much interest and appreciation, but the sales were discouragingly and disappointingly few. It would seem as if the new South had not yet reached the point of knowledge of the value of good pictures, as constant criticism of the very moderate prices asked for their work by the artists represented was heard, and at the same time itinerant vendors of cheap and gaudily framed French and Italian oils and water colors were merrily selling their wares near our displays at from \$25 to \$50 each. The exhibitions had the support of the Southern newspapers, and save in New Orleans, these papers did everything possible to encourage attendance and arouse interest.

The exhibition opened in Nashville Oct. 20, in Atlanta Nov. 19, and in New Orleans Jan. 5, lasting two weeks at each city. From New Orleans the exhibition was transferred to Tampa, Fla., the furthest Southern point that an art exhibition has ever been held in the United States, and where it opened Feb. 5. Savannah welcomed the exhibition Feb. 25 and Charleston, where it remained a month, March 16. Then Lynchburg enjoyed the display for ten days, or from April 18 to 28, and Baltimore finally received it May 3.

The exhibition had its warmest support in Nashville, Tampa, Savannah, Charleston and Lynchburg. There were good galleries in Nashville, that in the Carnegie Library; Savannah, the Telfair; Charleston, the beautiful and well-appointed Gibbes Memorial Museum, and Baltimore, the pretty Arundell Club Gallery. Atlanta held the display in an improvised room over a store and New Orleans in an abandoned fire insurance office. Tampa managed fairly well with a casino attached to an hotel. The attendance was largest at Tampa, Savannah, Charleston and Lynchburg. It is too early to judge as to Baltimore. The art clubs of Nashville, Tampa, Savannah, Charleston and Lynchburg were financially successful with the display, and the loss, if any, at Atlanta and New Orleans was small. The cost to the Art News Company was far greater than had been anticipated, owing to the extortionate freight rates exacted by the Southern railroads, and the difficulty and in some places the impossibility of securing any competent labor for unpacking and repacking, hanging and taking down the pictures. The local picture men, with the exceptions of Nashville and Atlanta, seemed unwilling to aid their art clubs or the exhibition, and either refused to assist or charged prohibitive rates. The freight charges for transportation of the pictures from Savannah to Charleston, 100 miles, were as high as those from New York to Nashville, 800 miles, and the time consumed was the same for the short as the long haul.

While the Art News is financially a loser by the enterprise, it has demonstrated that the South is a good field for art development and only needs education and stimulation, and as the exhibition was not a money-making scheme, the loss is cheerfully borne.

CALENDAR FOR ARTISTS.

Baltimore, Md.—Last in series American Art News Southern Circuit Travelling Exhibition, auspices Arundell Club. Closes May 18.

Buffalo.—Albright Gallery—Buffalo Society of Artists' 13th annual exhibition. Closes May 19.

Chicago.—Nineteenth Annual Water Color Exhibition at Art Institute. Closes June 16.

Cincinnati.—Fourth annual exhibition at Museum. Exhibition opens May 18. Open about two months.

New York.—American Water Color Society.—Closes May 26.

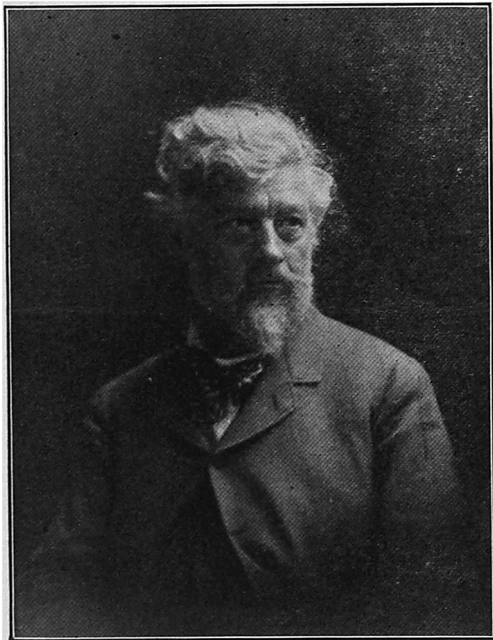
National Academy.—Winter Exhibition, 1907. Pictures received Nov. 27-28. Opens Dec. 14, 1907. Closes Jan. 11, 1908. Eighty-third Annual Exhibition, 1908. Pictures received Feb. 27-28. Opens March 14, 1908.

Pittsburg.—Annual exhibition Carnegie Institute to June 13.

St. Louis.—Art Museum.—Exhibition "The Ten" American Water Color Society Display opens June 1.

Worcester, Mass.—Tenth annual summer exhibition at Art Museum. Exhibition opens May 31. Closes Sept. 29.

AMONG THE ARTISTS.



WILLIAM KEITH

Photo by Mary B. Engulist

J. G. Brown recently sold his longtime residence, No. 250 West Forty-second street, for the tidy profit of \$70,000.

A. Muller-Ury sailed on the Kaiser on Tuesday. He goes to Paris, where he will execute a portrait commission, and later on to Rome, where he has been commissioned to paint a portrait of the Pope.

John Singer Sargent it is rumored in London is heartily tired of portrait painting, and intends to devote himself to other work. Of late years he has turned to landscape as a relief to the incessant demands of new sitters.

Alphonse Jongers, who has been touring Europe in an automobile with Mr. Benjamin Guggenheim, of this city, returned to New York recently to execute a portrait commission and will leave for Paris in about three weeks.

Richard Hall has completed a full-length portrait of Mrs. Charles M. Schwab, which is to hang in the Schwab mansion at Riverside Drive and Seventy-third street. He has also finished a three-quarter length standing portrait of Mrs. Plant-Graves, a com-

mission from the Trustees of St. Luke's Hospital, and which is to hang in the new pavilion that Mrs. Graves has donated to the hospital. Mr. Hall will sail for Paris on the Kaiserin Augusta, May 16, and will paint two portraits there. He will return to his studio in the National Arts Club in September.

Mlle. Andrée Lenique in her Sherwood Studio, recently painted portraits in pastel of Mr. Rodolph Muhleman and Mrs. Carter Church. Among those whom she has painted in miniature are Mr. S. Neustadt, Miss Hubbard, and Miss Ballard. She is now at work on a portrait of Mrs. Manning and is soon to paint the grandchildren of Mr. Neustadt and the child of Mrs. Mann of Washington.

Miss Maria Brooks, 154 West Eightieth street, desires to sell several paintings which she has on view in her studio. She wishes to call attention especially to "Down Piccadilly," her Royal Academy picture. She is at home from one to three o'clock daily.

A collection of fourteen remarkable examples of the great colorist Monticelli, was placed on exhibition at the Cottier Galleries, No. 93 East Fortieth street, on Monday. The display will remain on view through this week, and is perhaps the most comprehensive and illuminating of the works of Monticelli ever made in America.

W. T. Dannat, the well-known American painter, has just given a noteworthy dinner in Paris in honor of the new American Ambassador, Henry White, at his residence in the Avenue de Villiers, which is crammed with objects of art and rare paintings.

The guests included the Duchess of Manchester, Mrs. Waddington, Mrs. Livingston Sampson, Mrs. J. Munroe, Mrs. Jaffray, Miss King, Miss Reed, the Duke of Montmorency, Aristachi Bey and the Marquis of Torre Alfina.

Mrs. Stephen H. Olin, Mrs. Julian Robbins, Mrs. James W. Pryor, Mrs. Florence Gotthold, the Misses Ripley and Miss Alden Weir are members of the Bookbinders' Guild, which opened an exhibition last week in the former Tiffany Studio Building in Fourth avenue. Separate cases are given to the amateur and first year work of the classes.

Mrs. John F. Hoff presided over the opening ceremony of the Student Hotel for American and English students in Paris, May 5. The house is intended to be a real "home" to girl students in Paris.

At the request of the German government Frank Duveneck will select a representative canvas from his brush for the National Museum at Berlin.

Augustus Koopman was very successful in his recent exhibition at the McClees Galleries in Philadelphia and sold eleven oils of the thirty-seven shown, and six unpublished etchings. The principal purchasers were Lit Bros., of Philadelphia; Peter Schemm, S. Mast, and one was secured by Col. Hecker. The "Ulysses and the Sirens" and "The Last Kiss" were bought by Lit Bros. The artist is now in New York and will soon sail for Europe.

Miss Mary Tillinghast has placed on exhibition in her studio, No. 46 South Washington Square, the stained glass memorial window recently finished for Mrs. Russell Sage for the First Presbyterian Church in Syracuse, N. Y.

OBITUARY.

Max F. Klepper, the painter of animals, died this week at his home in Flatbush. He was born at Teitz, Germany, in 1861, and came to this country in 1876 with his parents and settled with them at Toledo. He was sent to Munich to study art in 1887 and attended the Royal Academy for four years.

When he returned to this city he drew pictures for publications, but after a few years devoted all his attention to animal pictures.

George B. Butler, the well-known portrait painter, died at his home near Croton Falls, N. Y., on Saturday last, aged seventy. While studying in Europe he met Whistler, who exerted a strong influence on his work. After studying with Thomas Hicks in the fifties he went abroad and studied with Couture, the famous French artist, and returned to New York shortly before the Civil War. He joined the Seventh Regiment and afterwards the regular army as a private. At Gettysburg, while in command of his company, he was shot in the right arm, which necessitated its amputation above the elbow. Later he took up his neglected art, having a studio in this city.

In 1873 he was elected an Academician and painted here until 1874, when he went to Italy and remained there for a number of years. Upon his return to this country he again set up a studio here. His last picture was shown in the recent Academy exhibition.

Despite the loss of his right arm he was a skillful horseman and expert swordsman. He was twice married and leaves three sons and a daughter. He was a member of the Century Club.

Elmer Ellsworth Groody, 44 years old, died suddenly last week at his home No. 321 Thirteenth Street, Brooklyn. For thirty years Mr. Groody was connected with Schaus' Art Galleries in New York, his face was familiar to thousands of art lovers and he was well and widely known and esteemed for his agreeable personality. A widow and a son survive him.

CHICAGO.

The nineteenth annual exhibition of water colors, pastels and miniatures by American artists opened last Tuesday in the Art Institute. The exhibition of 423 works is on the whole remarkably brilliant, far surpassing the showing of last year. The landscape predominates, although many attractive pastel portraits are shown. Two pictures by Colin Campbell Cooper stand out conspicuously, the "Port St. Jacques" and "Bowling Green, New York." Herbert W. Faulkner shows an interior of a room in Titian's birthplace; Philip L. Hale a pastel called "The Adoring Angel," and Howard L. Hildebrandt, "Sally," awarded the Wm. T. Evans prize in 1906. Two pastels by Herman Dudley Murphy, "The Lake" and "The Current," are characteristic. Charles H. Woodbury shows two good canvases, "Breaking Waves" and "Morning," and Anna L. Stacey four attractive landscapes. The bold, decorative work of Svend Svendsen is seen in two unusual pictures in "Tranquil Waters" and the "Domain of the Snow King." Three landscapes by Cullen Yates are noteworthy, especially the "Autumn Moonrise." "In the Adirondack Woods," by Morris S. Bloodgood; Hugh H. Breckenridge's twelve landscapes, Charles E. Boutwood's "A Gray Day," Daniel F. Bigelow's "Mount Discovery," "The Irish

Highlands," by Sydney R. Burleigh; "A Sunny Morning in Granada," by William P. Burpee; "The Crooked House, Malines, Belgium," by Emma Lampert Cooper; two canvases by Blanche Dillayer; "The Fox Hunt," by William H. Drake, Charles Warren Eaton's "The Waning Year," Childe Hassam's "Spring Idylle," are all good.

One little group of snow studies by Charles E. Heil is original; a portrait study of a woman by Carl Newman, another group of fine works by Charles L. A. Smith, a portrait of a young woman in white by James H. Gardner Soper, and works by Adam E. Albright, Ben Blessum, W. S. Budworth, Edgar S. Cameron, Oskar Gross, Melbourne H. Hardwick, Katherine A. Hulbert, Margaret Jordan Patterson, Maurice B. Prendergast, John J. Redmond and Charles F. Pierce are all worthy of mention.

In one gallery is grouped the selection of pictures made by the American Water Color Society from its New York exhibition in 1906, and already shown in Baltimore, Cincinnati and St. Louis under the name of the "Rotary Exhibition." The work of 81 artists is shown, with 120 canvases. This collection is uniformly superior, and characteristic works of the following well-known artists are shown: W. H. Drake, Charles Warren Eaton, George Wharton Edwards, Charles E. Heil, Frank B. Masters, F. Luis Mora, Walter Palmer, Alexander Charles Robinson, William T. Smedley, Marianna Sloan, F. Hopkinson Smith, W. Granville Smith, Charles Y. Turner and Charles H. Woodbury.

The exhibition of miniatures is limited, but contains good work by Anna Lynch, Emma K. Hess and Mabel Packard.

The juries of selection were made up of Colin Campbell Cooper, F. Luis Mora and Edward H. Potthast for New York; Charles M. Young, Violet Oakley and Henry McCarter for Philadelphia; Ross Turner, Theodore Wendel and William P. Burfee for Boston, and Charles L. A. Smith, Anna L. Stacey, Frederick M. Freer, Alfred Juergens and Mrs. A. Van C. Dodgshun for Chicago.

On the same evening the annual exhibitions of the Chicago Ceramic Art Association and the National League of Mineral Painters opened. These two exhibitions are grouped together in one gallery, artistically displayed on draped shelves in glass cases. The display of ceramics is good, showing taste and unusual technical skill. The green pottery of Nellie A. Cross is beautiful in coloring and decorative effects. Others who show bowls, plates and vases of superior workmanship are Evelyn B. Beachey, Lulu C. Bergen, May E. Brunemeyer, Mary J. Coulter, May A. Farrington, Helen H. Goodman, Helen N. Haines, M. Ellen Iglehart, Myrtle E. Lidberg, Cora A. Randall, Eleanor Stewart, Belle B. Vesey and Ione Wheeler.

The exhibition of mineral painters is composed of the work of decorators from various parts of the country, and is broader in scope than the local Ceramic Art Association. Several exhibitors in the latter appear again in the former exhibition. The work of Denver, Topeka, Louisville and Minneapolis clubs is displayed. It is a traveling exhibition, which will be conveyed to Detroit, New York, Pittsburg, Providence and Boston, and will be on the road until next January.

Carroll Beckwith has received, through George Berg of Seattle, a commission to paint a three-quarter length portrait of Henry Yesler, called "The Father of Seattle."

AMERICAN ART NEWS.

Published Weekly from Oct. 15 to May 15,
Monthly from May 15 to Oct. 15 by the

AMERICAN ART NEWS COMPANY
INCORPORATED.

Offices: 1285 Broadway, New York.
Telephone. 3619 Madison Square.

LONDON OFFICE: W. E. Spiers, 36 Maiden Lane,
Covent Garden, London, W. C.

PARIS OFFICE: F. A. Schwab, 80 Rue de Prony.
PARIS AGENT: F. Neuville, 49 Avenue de l'Opera.

SUBSCRIPTION RATES.

Year, in advance	\$2.00
Foreign Countries	2.50
Single Copies	.10

Advertising Rates on Application.

Copies of the "American Art News" are now on sale
at Brentano's, No. 9 Union Square, this city, and at
Brentano's, Avenue de l'Opera, Paris.

Catalogues of all important sales which take place in
New York and elsewhere in the United States will,
when the margin of time for mail transmission to
Europe permits, be found before said sales, with our
Business Agent in Europe, M. Felix Neuville, No. 49
Avenue de l'Opera, Paris, where they can be consulted.
M. Neuville will have said catalogues for examination
after said sales and also results of same. Orders to
purchase at said sales can be handed M. Neuville
and same will be cabled to New York, and will be
executed here. Apply to him for conditions.

The office of the "American Art News" is now
prepared to procure for patrons and readers expert
opinion at a nominal rate on pictures or art objects,
to attend to the restoration, cleaning and varnishing of
pictures, and to repair art objects at reasonable rates,
to catalogue collections and galleries, print catalogues
and circulars, and to supply art information of any
kind.

In the interest of our readers, and in order to
facilitate business, we are prepared to publish in our
advertising columns, special notices of pictures and
other art works, with reference to the individual desire
of any owner or buyer to sell or purchase any
particular example.

Should any of our readers desire any special informa-
tion on art matters of any kind, we shall be glad to
put our sources of information at their service.

With this issue the American Art News will cease to appear weekly until the third week in October next, when the weekly issues will be resumed. The summer monthly issues will be published on Saturdays, June 15, July 13, August 17 and September 14. These issues will contain whatever of American art news the summer months may bring; and the condensed news from European centers, of interest to our readers. The June number will give the news of the closing exercises and exhibitions of the leading art schools of the country, and the features of all important sales and exhibitions in Europe.

In this, its last weekly issue for the season, the American Art News closes its third and most successful year. It wishes to all its patrons and readers an enjoyable vacation and again thanks them for their generous support, which alone has made the success of the journal possible, and whose continuance will the more speedily result in its enlargement and influence.

The eighth and last in our series of travelling exhibitions in the Southern cities and which opened under the auspices of the Arundell Club and the Municipal Art Society of Baltimore in the attractive Arundell Club gallery in that city on May 3, will close there next Saturday, May 18, and the pictures remaining unsold will then be brought to New York and distributed to their owners. While we are in almost daily receipt of requests from various sections of the country for similar exhibitions next season, we have not as yet decided on the plan and scope of such displays if we conclude to make them, but due announcement of our decision in the matter will be made in September.

Those of our readers and patrons who are contemplating trips abroad this summer are advised to consult our advertising columns, where they will find the cards, with addresses of the best known and most reliable art houses and galleries in Europe. We guarantee these houses and firms and cannot too strongly urge the wisdom of purchasing pictures or art objects only through such reliable and well-known establishments. The following of this advice may prevent the acquirement of fraudulent pictures and art objects, which are temptingly offered to American collectors and buyers in larger quantity every year, and which are manufactured with such skill as to be apt to deceive even experts. For the convenience of our readers our Continental Agent, M. Felix Neuville, 49 Avenue de l'Opera, Paris, may be consulted for art information of any kind, and our English correspondent, Mr. Frank Rutter, 4 Warrington Crescent, London, will cheerfully furnish information on art matters in England.

In order to avoid the complaints we received last year from many of our subscribers who failed to receive their copies of the Art News regularly when in Europe, we have arranged to have the journal on file in all the principal reading rooms frequented by Americans abroad. It can also be obtained at Brentano's, Avenue de l'Opera, in Paris, and the complete file can also be found with our business agent in Paris, Mr. Felix Neuville, 49 Avenue de l'Opera, to whom our readers and friends may apply for any art information desired.

We give below a list of the places where the Art News can be found abroad, and we are further negotiating to the end that the journal will soon be obtainable in all the larger Continental and English cities:

PARIS.	
Brooklyn Daily Eagle	53 rue Cambon
Morgan, Harjes & Co.	31 Boul. Haussmann
American Express Co.	11 rue Scribe
Credit Lyonnais	21 Boul. des Italiens
Comptoir National d'Escompte	2 Place de l'Opera
American Art Association	Notre Dame des Champs
Munroe et Cie.	Rue Scribe
Chicago Daily News	Place de l'Opera
Thomas Cook & Son	Place de l'Opera
LONDON.	
W. E. Spiers	36 Maiden Lane
BRUSSELS.	
Credit Lyonnais	84 Rue Royale

So many reports have been circulated relative to the recent sale of modern Dutch pictures owned by Mrs. Anna M. Kendall, of Lamoille, Ill., at the American Art Galleries, that it would seem a suitable time to give the facts in the case. There is a Mrs. Kendall, of Lamoille, Ill.; she purchased the pictures recently sold during the past winter from Thurber & Co., of Chicago, who in turn purchased them from Wallis & Co., of London, who in turn secured them from the Alexander Young collection, sold last summer. The fact that the pictures, with few exceptions, were acquired at the sale by Mr. Thurber of the firm which sold them to Mrs. Kendall, and Mr. C. G. K. Billings, also of Chicago, is not necessarily significant. The sale was conducted in its usual straightforward manner by the American Art Association.

We call attention to the well-written and considered letter from Mr. Louis R. Ehrich, printed below, replying to Mr. Andrew Carnegie's recent strictures on the buying of Old Masters, in an address at Pittsburg last month. Mr. Ehrich, if not an old, is a past master in epistolary controversy on subjects near his heart.

We desire to remind our readers who are about to leave the city that the "American Art News" will be sent to any address in this country or abroad, and address changed as often as desired.

A REPLY TO MR. CARNEGIE.

Editor the American Art News.
Dear Sir: In the letter accompanying his recent noble gift to the Carnegie Institute, of Pittsburg, Mr. Carnegie writes: "The Art Department should not purchase 'old masters,' but confine itself to the acquisition of such modern pictures as are thought likely to become 'old masters' with time. The gallery is for the masses of the people, primarily, not for the educated few."

Coming from Mr. Carnegie, who, in so many directions, has revealed himself as the embodiment of supreme common sense, the above paragraph is surprising. To the writer it seems as reasonable as if he had written: "The Institute Library should not purchase the works of Homer, of Virgil, of Dante, of Shakespeare, of Milton, of Burns, of Goethe or of the other classic authors, but should confine itself to the acquisition of such modern authors as are thought likely to become classic with time. As the library is for the masses of the people, primarily, and as the people evidently prefer the modern novels, I suggest that the library purchases be wholly made in that direction and not for the benefit of the educated few who may prefer a higher type of literature!"

The great purpose of a museum should be to put before the people the highest and best standards of art—standards which shall educate public taste so that it may learn to discriminate between the good and the bad, between enduring and fleeting popular forms of art. The verdict of those who have devoted their lives to the training of their aesthetic and critical faculties is in unison that these art standards are best found in those paintings which have stood the test of centuries and which in recognition are called "Old Masters." And I do not hesitate to affirm that those who have refined their taste and their discernment by a long and conscientious study of the old schools of art are most likely to possess the ability to recognize the examples of modern art which will stand the critical touchstone of time.

On the other hand, the man who buys modern art with the expectation of their eventually becoming "Old Masters" has accepted a task which might well affright any one acquainted with art history. Few things are more fallacious than contemporary art judgment, and the museum which confines itself to buying the art which appeals to the taste of the day will in the course of time become an art morgue, in which will be exposed a collection of dead reputations and of offensive art cadavers.

I know of some houses in this very city which are filled with German pictures, which were in most popular vogue when they were purchased, forty or fifty years ago. To-day no one honors them even with a second glance, and if put to public sale they would hardly bring the price of the frames. Take even the carefully selected and costly pictures, gathered only a few years ago, in the Catherine Wolfe collection in the Metropolitan Museum. How very many of those pictures have already lost their appeal to our changed and more highly developed art taste.

As illustrative further of the danger of trusting to contemporaneous judgment, let me cite a few historical facts: When the Caraccis were in their glory, at the end of the sixteenth century, many contemporaries believed that they excelled the great artists who had made the first half of that century illustrious. To-day the Bolognese school is placed at the bottom of the great Italian schools of art. In the seventeenth century the artificial, ivory finished paintings of Van der Werff were judged superior to the art miracles of Rembrandt. In the beginning of the eighteenth century the art of the French Academicians, whose names are almost forgotten, was preferred to the priceless canvases of Watteau. In the middle of that century Raphael

Mengs was acclaimed as fully the equal of the greatest painters who had ever lived, and when the century was closing David not only dominated the whole French school, but was believed to be securely enthroned as one of the undoubted masters of art. How time has falsified those extravagant contemporaneous estimates!

But it is not necessary to go so far back in order to appreciate the misjudgments of contemporary taste. Twenty-five to thirty-five years ago we all thought that Verwoeckhoven, Meyer von Bremen, Gérôme, Meissonier, Defregger, Bouguereau, etc., were worthy to be classed with the world's greatest artists. How unsympathetic and how pitiful would now be the condition of a museum which had made generous purchases of that class of art! And of the artists in vogue to-day for whom eager bidders are paying fabulous prices, I feel confident that I could cite name after name which twenty-five years hence will have equally lost all attractiveness and public approval.

One great difficulty with "Old Masters" in the United States is that collectors are prone to buy names instead of real works of art. Every one must recall instances where Americans have paid tens and tens of thousands for paintings by artists like Titian and Rembrandt for which they would not have expended hundreds if they had not been dazzled by the glamour of a great name. Art is the expression of beauty, and unless an art work discloses a high type of the enduring beautiful it ought to be shunned, no matter how great the fame of its creator.

The ideal museum, in my judgment, is the National Gallery, of London, which devotes itself to the collection of the best examples of old masters and of home masters. And the collection here of American art is further justified by its present character and quality. I sincerely believe that the torch of art which was brandished aloft in Italy in the fifteenth century, by Italy and Germany in the sixteenth, by the Netherlands and Spain in the seventeenth, by France and England in the eighteenth and the first half of the nineteenth centuries, is now flaming in the hands of the painters of our own country, and that the twentieth century will be made glorious by the achievements of American art.

Two closing considerations: Few even among serious art students sufficiently appreciate how merciless and how thorough has been, through the centuries, the process of selection which has determined the survival of those who are now deemed fit to be classed among the recognized "Old Masters." In the six centuries from the dawn of the Renaissance, in the thirteenth century, to the beginning of the nineteenth century, we find that the number of painters who achieved sufficient recognition to have their names chronicled in the history of art only aggregate about ten thousand. And of these the great Louvre Museum, which seems an endless storehouse of classic art, has fewer than five hundred and fifty (less than five and one-half per cent.) represented on its interminable walls.

Finally, it must be remembered that a museum should appeal not only to the people generally, but that it also has a mission to perform in offering the highest standards to the living artists and to the impressionable students of art. And in this connection the words of that distinguished painter and profound thinker, Sir Joshua Reynolds, are as appropriate to-day as when they were first expressed to the students of the Royal Academy, nearly a hundred and forty years ago: "On whom shall the student rely or who shall show him the path that leads to excellence? The answer is obvious—those great masters who have traveled the same road with success are the most likely to conduct others. The works of those who have stood the test of ages have a claim to that respect and veneration to which no modern can pretend. The duration and stability of their fame is sufficient to evince that it has not been suspended upon the slender thread of fashion and caprice, but bound to the human heart by every tie of sympathetic approbation."

Louis R. Ehrich.

New York, April 30, 1907.

The Fort Lee Battle Monument Committee has held a final meeting at Fort Lee, N. J., and announces that Sculptor Carl E. Tefft's design has been accepted for the bronze statue to be erected to commemorate the masterly retreat of the Continental Army from New York to Fort Lee during the Revolution.

The site is at Parker's Pond, Fort Lee, and the monument, which will be unveiled in October, will be in full view from New York and the river.

THE SEDELMAYER SALE.

From a copy of the catalogue of the first sale of M. Charles Sedelmeyer's noted collection of pictures, to take place in Paris, May 16, 17 and 18, received by the American Art News—a good idea of the richness of the collection in works of the early English and French schools is obtained. The dispersion of this collection will be an important event in the art world, and to it dealers and collectors are hastening from all parts of the world. M. Roger Miles, the noted Parisian critic, who has written the preface to the catalogue, speaks of the collection in the most eulogistic manner. The Sedelmeyer Galleries in the Rue Rochefoucauld, Paris, are familiar to so many American art lovers that they need no description, and the pictures they contain and now to be dispersed at auction will be eagerly fought for.

For fifty years M. Sedelmeyer has been a devoted and assiduous collector and he now sells his treasures to devote himself to well earned repose. The sale was, however, probably chiefly determined upon on account of the recent death of Mrs. Sedelmeyer, which greatly afflicted her aged husband.

The sale will be held at the Sedelmeyer galleries, where were sold years ago the Crabbe and Secretan collections, and where were also held the exhibitions of Munkacsy's works, the Marie Antoinette display, and another notable exhibition for charity.

M. Sedelmeyer made the reputation of Munkacsy, both by giving that painter the order for his well-known pictures, "Milton Dictating Paradise Lost," "Mozart's Last Requiem" and "Christ Before Pilate" and "On Calvary," but also by the publication of etchings and engravings of his works. Through his hands have also passed such pictures as Raphael's "Madonna of the Column," now owned by Mr. Pierpont Morgan, and many of the masterpieces in the celebrated Kahn collection in Paris. He also was the first, on the request of the late Henry G. Marquand, to exhibit the works of Dutch painters in America, and in 1887 showed a number of these in the Metropolitan Museum. M. Roger-Miles quaintly alludes to this as follows: "But the Americans were not then ready for initiation and not one of these pictures found an owner there. How the times have changed!" Of the early Dutch masters M. Sedelmeyer has owned and sold some of the finest examples of Rembrandt and Franz Hals extant.

Of the examples of the eighteenth century English and French schools to be sold next week perhaps the most remarkable of the first are several examples of Bonington, no less than thirty sketches and studies by Constable, and landscapes and marines by Collins, Cotman, Old Crome, Gainsborough, Morland, Stark, Turner and Vincent. There are 66 early English portraits, some of surpassing interest and beauty, notably Gainsborough's of "Miss Boone" and of a "Princess Royal," Hoppner's of "Mrs. Home" and Mrs. Raine, Lawrence's famous group portrait of "Mr. Binny and His Daughters," Raeburn's of "Col. Ramsay and Wife," of "Margaret Moncrieffe" and "Mrs. Monteith," Reynolds's of the Comedienne "Schindlerin," "Romney's of "Miss Gore," "Mrs. Tighe" and "Lady Hamilton as Ariane," with several by Beechey, Cotes, Harlow, Kneller, Lely, Opie and others.

Of the early French school there are fine examples of Boucher, Chardin, Fragonard, Watteau, Pater, Lancret,

Greuze and the brothers Le Nain, and among the portraits examples of Largilliere, Van Loo, Nattier, Coypel, Vestier, Tournieres, Desportes, Duplessis, Challe and de Troy.

The second sale, May 25, 27 and 28, will be devoted entirely to works of the Dutch school of the sixteenth and seventeenth centuries, the third, June 3, 4 and 5, to those of the Flemish school of the seventeenth century, the early Italian and Spanish schools, and the varied primitives, and the fourth and last sale, June 12, 13 and 14, to examples of varied modern schools.

Orders for this sale will be received by the American Art News and sent by cable to our Paris office and executed.



BEATRICE
By C. Y. Turner
Copyrighted by C. Y. Turner, 1907.

In Water Color Exhibition

SALES OF THE WEEK.

Work by the late Fritz Thaulow were sold at the Petit Gallery last week, realizing a total of 259,000f. (\$51,800). The most important picture, called "Overschie," was sold to Vagliano for 10,600 f. (\$2,120).

Another, entitled "End of a Winter Day in Norway," was bought by Petit for the King of Norway. "Le Pont d'Avila" went for 6,400f. (\$1,280) to Bazin.

A small volume of tracts relating to the early history of America, including a rare journal describing Washington's trip to Ohio in 1752, was sold by auction at Sotheby's, in London, Monday last for \$2,025.

The book was printed in Williamsburg in 1754, and only a few copies of it are extant. There is no copy in the British Museum. It is believed to have been purchased for America.

The first day's sale of the choice print collection of William C. Davidson of this city crowded Anderson's auction rooms May 1. The rare "Favergne de

Bagne," by Felix Buhot, was sold to "G. B." for \$40. The same bidder obtained for \$70 the original etching, "The Flower Market," by D. Y. Cameroun. "Le Boncier," by Claude Gellée de Lorraine, which divides with the "Shire Mill Pond," by Seymour Haden, the honor of being the finest landscape etching in the word, was bought by Max Williams for \$70.

At the second day's sale works of less value were sold at good prices.

A. Thorn bought for \$17 Robert Sievier's engraving of the portrait of Lord Ellenborough, by Sir Thomas Lawrence, an open letter proof. Reynolds's portrait of Lord Thurlow, engraved by F. Bartolozzi, went to the same buyer at the same price. The

At the Merwin-Clayton rooms, Nos. 20-24 East Twentieth street, Monday afternoon, part five of the library of the late Dr. O. E. Kopetschky was sold at auction. It included several rare early editions of Poe's works: Baird's "Birds of North America," the rare third collected edition of Chaucer, and "The Arabian Nights" in the original Arabic. The prices realized were good.

A special cable from Paris to the New York Herald says the second series of the Chappey sale was concluded May 4. The total realized was 276,000f. (55,200), and the grand total 601,000f. (\$120,200). Adding the amount of the first sale, 453,000f. (\$90,600), the total for the two sales surpasses a million francs (\$200,000).

The chief interest of the day rested in a parlor set, a canape, two berges and four chairs, covered in old Aubusson tapestry of the Louis XVI. period. The wood is modern and the tapestries have been slightly restored. The set sold for 46,100f. (\$9,220) to Ducrey. A veneered desk with mythological designs and gilded bronze mountings sold for 9,200f. (\$1,840), to Bloch. A Levalois tapestry, Louis XVI. period, with floral designs on a white ground, sold for 13,100f. (21,620), to Mannheim.

Some rare and beautiful sets and volumes in the private library of the late traveller and bibliophile, Mr. W. H. Thompson, were sold by Mr. James P. Silo in the Fifth Avenue Art Galleries for a total of \$10,136.50.

The highest single volume price of the evening, \$1,400, was paid by Mr. S. Lichtenstein for a quarto volume treating of President McKinley and his Cabinet, with autographed photographs taken expressly for this work, of which only three copies were published. Boccaccio's "Decameron" (edition of 1757) brought \$260.

The sale of the Massey-Mainwaring collection at Christie's Tuesday realized £5,901 (\$29,905), bringing the total amount to date up to more than £78,000 (\$390,000). Some valuable pieces of French furniture were disposed of.

Copies of the handsomely illustrated and interesting catalogue of the third session of the sale of the effects of the late Edward Chappey at the Georges Petit, Gallery, Paris, Monday, May 27, to Friday, May 31, are now ready for inspection at the Art News office, 1265 Broadway, where also orders for the sale will be received and cabled to Paris.

New York's Private Galleries.

The American interest in pictorial art is not relatively holding its own. In the last generation a successful American who wished to show that he knew what to do with his good fortune, and who laid no claim to altruism, was really forced to have a gallery. The Aspinwall, Belmont, Blodgett, John Taylor Johnson, Lenox, Roberts, Stewart and Stuart galleries, and the rest, were the glories of New York, the things upon which New Yorkers relied against the scoff of the foreigner that there was nothing to see in New York. In proportion to the size and wealth of the city there are probably not so many collectors in 1907 as there were in 1877, or, for that matter, in 1867. Taking into account the amount of money available in New York for sumptuous and ornamental purposes there is no comparison at all.—Editorial in New York Times.

highest price was paid by Max Williams for Messonier's "Le Grand Fumeur," on India paper, which went for \$35.

At the last day's sale the prices were curiously regardless of values.

"La Confidence," etched after Meissonier by Henri Vion, sold for \$102.50 to Max Williams, the highest price. Seven etchings by James McNeill Whistler brought only \$243.

At the Anderson Auction rooms, Monday afternoon, there was sold at auction the first half of a selection of rare books from the library of S. B. Matthews, of South Alabama. The books sold were miscellaneous in character and comprised some rare and old Americana, with a number of bookplates, some sets of standard authors, and such unusual offerings as a set of first editions of Randolph Caldecott's colored books—all fine copies; a curious old work on costumes, entitled "The Ladies Monthly Museum of Polite Repository of Amusement and Instruction by a Society of Ladies," 1798-1808 inclusive, with a large number of colored fashion plates and numerous other illustrations.

LONDON LETTER.

London, May 2, 1907.

Plans for the extension of the National Gallery were this week officially approved by the trustees, who urge the carrying out of the enlargement with the least possible delay. Meanwhile Sir Chas. Holroyd has effected several material improvements in the hanging of rooms X., XII. and XIII. Hobbema's masterpiece "The Avenue," hitherto hidden in a corner, has been given a good central position, screens have been dispensed with, and landscapes by De Koninck and Van der Neer have been alternated with fine effect with portraits by Rembrandt.

The long controversy over the reputed Peruginos at the National Gallery, which has given much annoyance to the ex-director Sir E. J. Poynter is gradually abating. It is now generally admitted that Rouen possesses the original panels, while the National Gallery paintings are pronounced by the latest experts to be not forgeries, but 17th century adaptations.

Although big prices were realized at the dispersal of Mrs. Lewis-Hill's pictures, the result showed depreciation in the value of several Academic works. Landseer's "The Deer Family" sold well at 2,700gns. though it had previously reached 3,050gns. at auction, but the same painter's "The Hunted Stag" showed a sharp decline, falling from 2,850gns. in 1888 to 900 gns. Millais's landscape "Flowing to the River" made 1,050gns., 40gns. less than it brought 17 years ago; Clarkson Stanfield's landscape "Near Sepolina, Lago di Como" dropped from £1,113 in 1890 to 205 gns.; MacIise's "Alfred in the Tent of Guthrum the Dane" from 550gns. in 1870 to 100gns.; and Linnell's "The Barley Field-Noon" from 900 gns. in 1880 to 420 gns.

That the general slump in Victorian painting is affecting the better as well as the more mediocre artists, is proved by the fact that Etty's splendid "Composition from Milton's 'Comus'" which made 630gns. in 1872, and 285gns. in 1888, fell to 140gns.; while W. Muller's beautiful "Little Waders," which made 400gns. in 1884, rose to 500gns. in 1888, now falls back to 300gns. Even Rossetti is not immune, his "The Bower Maidens, or Marigolds" falling from 500gns. in 1886 to 430gns.

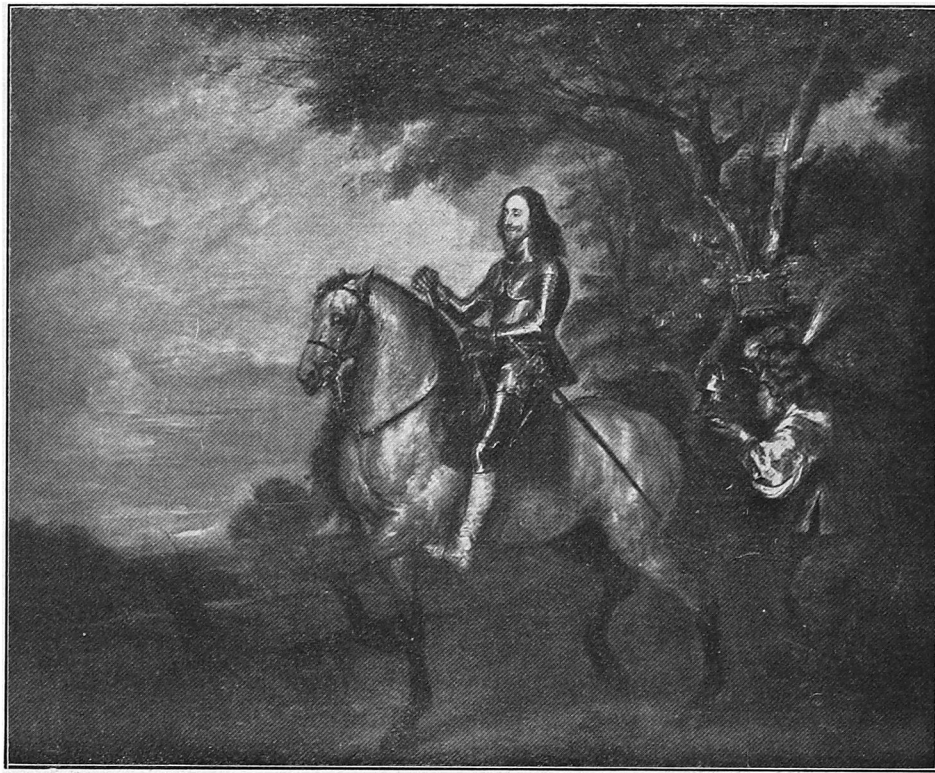
Living Academicians fared little better. Sir Luke Fildes was a bright exception, his "Venetian Flower Girl," exhibited at the Academy in 1884, bringing the extraordinarily good price of 1,650gns. On the other hand important examples of Frank Dicksee and Marcus Stone failed to rise above 400 and 300gns. respectively, while Sir W. B. Richmond's "The Vale of Sparta" was knocked down for 105gns., and Leader's "An Autumn Hood" for 240 gns. Better prices relatively were obtained for examples of Burne-Jones and Watts' "Flamma Vestalis," by the former artist, which has been exhibited at St. Louis, brought 2,000gns., about twice the price the painter received. "Little Red Riding Hood" by Watts brought 1,250gns., but less important examples of the same artist were less successful. Several pictures offered by his executors failed to reach the reserve price, while others showed a slight decline. "Ariadne in Naxos" made 700 gns., another version of the same having previously brought 750 gns. "Paolo and Francesca" fell from 260gns. twenty years ago to 220gns.; the landscape, "All the air a solemn stillness holds" from 300gns. to 210 gns.

Constable's "Salisbury Cathedral," one of three studies for the picture at South Kensington, brought 1,500gns.,

200gns. less than a sketch of the same subject brought at the Huth sale. Other prices worth noting are 470gns. for Cecil Lawson's "Twixt Sun and Moon," 500gns. for Meissonier's "Amateur d'Estampes," 390gns. for Northcote's "Portrait of John Viscount Hinton," and 125gns. for a tiny Turner drawing of "The Smugglers attacking Colonel Mannering's House," 3½ by 5¼ in., which brought only 68gns. in 1879.

Recent acquisitions by the Victoria and Albert Museum, South Kensington, are a pen and wash drawing of "Place de Meir, Antwerp" by Rowlandson, and two water colors illustrating "The Old Curiosity Shop" by Charles Green. The two last were reproduced in the "Household Edition" of Dickens published in 1876.

An exhibition of caricatures by Max Beerbohm is proving a great success at the Carfax Gallery. Several well-known artists fall victims to this clever caricaturist, and among the drawings is one showing John Sargent furiously rushing at a canvas with a brush in



EQUESTRIAN PORTRAIT OF KING CHARLES I.
By Thos. Gainsborough, after Van Dyck

Now at Shepherd Bros. Galleries, London

either hand, while in the foreground three musicians wildly fiddle to relieve the monotony of the lady languidly posing on the throne.

H. Hughes-Stanton, an exhibition of whose water colors is now open at the Leicester Galleries, has been informed that his large oil landscape, "Sand Dunes, Pas de Calais," now at the Salon, has been purchased by the French Government for the Luxembourg. The artist is already represented in this collection by his "Poole Harbour," bought in 1904.

The comprehensive collection of Gothic and Renaissance Germanic iron-work, formed by Herr Geiger of Bavaria, is being exhibited at the Fine Art Society. It illustrates German domestic craftsmanship from the 13th to the 16th century and later, and is the finest display of its kind ever seen in London. In the same galleries is an exhibition of paintings and colored reliefs by that able and charming decorative artist, R. Anning Bell.

Frank Brangwyn, our foremost decorative artist, has found time among his many other engagements, to design a new set of decorations for the forthcoming exhibition at Venice, where two years ago his masterly designs created so profound an impression.

PARIS LETTER.

Paris, May 2, 1907.

The week past at the Hotel Drouot closed with a small sale of old paintings, netting 32,750 frs. The highest figure bid was attained by a work attributed to Carle Van Loo—"Portrait of a Young Woman as Spring." The next bid of relative importance was elicited by a painting credited to Morland—"The Farmers"—which brought 1,650 frs; and, later on, "A Rustic Fete," attributed to Pater, commanded 1,350 frs., and a portrait of a young woman, an achievement of the French school, brought 1,400 frs. Wednesday, April 24, proved somewhat of a field-day. The two still-lives, by Chardin, attained 10,000 frs. and 4,600 frs., respectively. A small painting on cardboard, by Taunay—"The Trained Dogs"—fetched 4,100 frs.; an oval picture—"Sleeping Nymph"—attributed to Boucher, went for 3,600 frs., and a Tournier rose to 2,000 frs.

This year's Autumn Salon will be held in the Grand Palais, from October 1 to 21.

During the annual house-cleaning of the several Ministries, a fine painting of Daubigny's—"The Ripe Corn"—has been found and transferred to the Louvre.

It is determined to make a decided effort to have the remains of the painter David, now interred in Belgium, exhumed and brought to France, for final burial in the Pantheon.

There opened last week at the American Art Association galleries in Paris an exhibition of paintings, sculptures, etchings and drawings which were sold at auction yesterday at the Elysee Palace Hotel.

The majority of the works were contributed by members.

Messrs. Sprinckmann and MacLaughlan showed etchings, together with Clarence A. Gagnon, G. Goetsch, L. G. Hornby, G. C. Aid, better known as a painter; W. Chandler, Frank A. Armington, Max Weber, Luxuies, Robinson, Tillas, Wooll and Webster.

The sculptors are not represented in force. Paul W. Bartlett sent a powerful head of a girl; Chester Beach another head in marble and a delicate bronze statuette, and Spicer Simpson a medallion.

The London correspondent of the New York Tribune cables:

The picture of the year at the Royal Academy is Sargent's portrait of Lady Sassoon, a masterly example of technique, color, composition and quality. It is modern art so perfect as to be as good as any old master. Sargent's Lady Speyer with a violin is also a wonderful picture, and so is the portrait of Mrs. Archibald Langman. His portrait of the Countess of Essex is theatrical with reckless brushwork, and that of Lady Eden at the card table is unpleasantly realistic in the painting of the long neck. Two of Shannon's portraits, Mrs. Ickelheimer and Miss Irene Untermyer, have been exhibited in America. He has three other subjects, his brother, Mrs. Josceline Bagot with a little boy, and Mrs. Ratan Tata, the last with an opulent background, suited to her dusky Oriental beauty, in black and gold. The only other important American work is Max Bohm's subject picture entitled "Youth" and designed for a ballroom. It is full of action, with two girls running in the sunlit glade of a forest framed with shadowy masses of dark foliage, and is highly decorative from an ingenious use of pine cones.

There are two Orchardsons among the portraits, Cope's highly idealized likeness of Edward VII., several characteristic works by Sir Luke Fildes, and one excellent Blanche. Classical subjects and anecdotes in paint abound, the Hon. John Collier's "Marriage of Convenience" appealing strongly to the popular taste. There is one stirring marine by Napier Henry, but the landscapes, water colors and sculpture are below the usual level, except Derwent Wood's plaster figure of Atalanta, with classic treatment of the human form.

From the exhibition of the Royal Glasgow Institute the following pictures have been purchased for the Corporation's permanent art gallery:—"Launch of the Lusitania," by James Kay, (£500); "Le Botaniste," by Edmond Van Hove (£75); "Roses—La France," and "Red and White Begonias," by Stuart Park (£65 each); and "Sheep-Dipping, River Dee, Kirkcubright," by William MacBride (£150).

A still more profitable sale was in progress, simultaneously, in a smaller room adjoining, where the goods and chattels of the Marquise de Louvencourt were auctioned off. The most valuable number was a painting by Jordans, "The Happy Family," which was bid up to 14,000 frs. Next to this, a picture of a woman, signed Hall, attained 8,100 frs. A series of five paintings of dogs and game, attributed to Oudry, went for 5,600 frs. In a sale of old engravings, also held April 24, a total of 17,814 frs. was reached, a miniature, in the style of Lavreince, and a crayon, in colors, by Lagneau, commanding the best prices: 1,500 and 1,350 frs., respectively. On Thursday, a sale of works by Desbrosses, brought 8,900 frs. The prices paid were small, the highest not reaching 600 frs.

Gustave Colin exhibits forty odd works in the Galerie Berne-Bellecourt. Colin was one of the group of advanced artists that included, in 1863, Courbet, Fantin-Latour, Manet and Whistler. In the Galerie Petit, Fernand Maillard shows a number of paintings of rustic life, mainly scenes in the Province of Berry. In the Galerie Bernheim, Jr., H. E. Cross exhibits a number of vivid paintings in oil and watercolors.

ART SUPPORT IN ST. LOUIS.

Will H. Low writes to The Evening Post as follows in substance:

To those interested in art, who are supposedly few, but who, if adequate exhibition facilities were provided in our city would, I venture to say, be found to be many, an event in a Southwestern city which has escaped general attention may be of interest. On April 2 there was submitted to the voters of that city a proposition to set aside from the taxes levied one-fifth mill per dollar for the "establishment, maintenance, or extension" of the work of the Art Museum. This was carried by a large majority, with the result that the citizens of the fifth city of the United States cheerfully undertake to devote a sum, estimated at \$194,000 annually, for the purposes of art.

The Art Museum, founded some thirty years ago, inherited from the Exposition the permanent art gallery, erected at a cost of over a million on land given by the city, which served to contain the art collections of the exposition. The establishment of the museum is therefore already provided on a scale which compares favorably with any city in the United States, with the exception of the Metropolitan Museum. This large sum consequently can be used for the current work of the museum and the endowment becomes of national importance upon the assurance of its director, in a private letter, that its first interest shall be that of American art. The work of this museum, like that of Chicago and other Western cities, differs greatly from that of our Metropolitan Museum. It has its collections of painting, sculpture, and art objects of varying description which, in the older building it has now outgrown, have long formed its permanent exhibit. An art school at once numerically greater in attendance than any single art school that this city possesses, and more comprehensive in its curriculum than any of ours, is also a feature, while established series of lectures are given to audiences so large as to show how widespread a desire for a serious appreciation of art exists. In addition to this constantly changing exhibition of current work are given exhibitions not only called from our New York exhibition, but many which we cannot hope to have until adequate exhibition facilities are provided.

A similar tax would probably be impossible, and similar campaign of education useless in New York, when we appear to be reaching our tax limit, and in face of the objection that our city already gives certain aid to the Metropolitan Museum.

The fact remains, nevertheless, that the living art of the country is of no less importance than the garnered treasures of our museums, and that help in that direction must soon be given or the city must see its contradictory position as the chief center of art production and its negligible quantity as an exhibition center accentuated beyond forbearance.

BOSTON.

In a local gallery two canvases by Joseph De Camp, and one by Frank Benson have been added to the general collection. These were seen in the recent exhibition of Ten American Painters at the St. Botolph Club.

The last show for the season was one of photographs of famous men by Alvin Langdon Coburn. In these portraits photography has been carried, seemingly, as far as it can go.

For the Fogg Library, to be dedicated May 21 at Eliot, Maine, I. H. Caliga has recently completed a portrait of the late Dr. Fogg. He is at work now upon the portrait of the late Hiram Ricker, Sr., the picture to be hung in Maine State Building, Poland Springs, on the opening of the annual art exhibition June 8.

A newcomer to Boston and the Fenway Studios is E. Pollak, the well-known Hungarian painter. He is now at work upon several portrait commissions, among them the portrait of Rev. Dr. Storrs, of Brookline; a portrait of the little daughter of Dr. Worcester, of Emmanuel Church, and the portraits of Mr. and Mrs. G. Blodgett.

The bust of the Collins monument is finished, also the heroic figure of Columbia, which is to be a part of the group, and the companion figure of Erin, is nearly completed. The monu-

ment will be finished in a few months, about one year ahead of contract time. Henry Hudson Kitson and Mrs. Theo. Ruggles Kitson have been working together on this commission.

A bust of the late William Hunt, the artist, is to be executed by H. H. Kitson for the new museum.

Another work by Mrs. Kitson is the Roger Conant statue for the descendants of this illustrious man. The statue is to be erected in Salem, Mass.

The school of drawing and painting connected with the Museum will close June 1. A large display of the work of its pupils has been planned. The Copley Society will open its annual summer exhibition July 1.

AN ARTIST'S TROUBLES.

An attachment for \$3,675 was filed this week against the belongings here of Joszi Koppay, the Austrian portrait painter, by Fischel, Adler & Schwartz. The firm alleges that Koppay failed to pay them commission, as agreed on portrait orders, and also failed to carry out an agreement to paint the portrait of Mrs. Adler, wife of a member of the firm. For this last omission \$5,000 is demanded.

The story of Koppay's troubles with Fischel, Adler & Schwartz, as also with Carl Glucksmann, have been freely circulated for some time past along Fifth avenue. It appears that the artist two years ago contracted in Vienna with Mr. Adler to come to America and exhibit at the firm's galleries, and to paint portraits, for which they would secure him orders for commission. After reaching New York Koppay decided, after negotiations through a fellow countryman and artist, Gustave Muranyi, to transfer his allegiance to Knoedler & Co. It was then arranged that he should pay Fischel, Adler & Schwartz a small commission on any portrait orders he obtained through Knoedler & Co., and also, as above stated, paint a portrait of Mrs. Adler. Meanwhile Koppay painted the portraits of several members of the family of Mr. E. H. Harriman and also of others, which last he secured commissions for through Carl Glucksmann. The latter claimed he was not paid his commissions last Spring, and threatened to prevent the artist's sailing for Europe. The matter was partially adjusted through Koppay's bankers, and he was enabled to depart. This season he has painted the portraits of several prominent people, including Mr. John John W. Gates, and the attachment was first served upon Mr. Gates, who denied that he was indebted to the artist, presumably inferring that he had paid for his portrait.

The outcome of the matter will be watched with interest in art circles. Koppay is still at his studio in the Mansfield.

It is possible that the famous library of Lord Amherst, of Hackney, will be put up at auction this season, the endeavor to dispose privately of the whole collection en bloc having so far proved unsuccessful. This library, which has been valued at £200,000, includes 17 Caxtons, two first folio Shakespeares, a matchless block book, the Mazarin Bible, a unique Donatus fragment, and generally illustrates the best books and manuscripts in the history of printing and book-binding from the earliest times to 1799. Its public dispersal would provide one of the most sensational book sales which have ever occurred.

Douglas Volk's "Boy with Arrow" and Carle Blenner's "Rosebuds" were everywhere the most popular pictures in Arts News' Southern Exhibit.

WASHINGTON.

A collection of three hundred photographs of great works of art in the Imperial museums and private collections of Japan has been presented to the Library of Congress by the Japanese government. This is the third time that a foreign nation has contributed to our national print collection. In 1903 France gave two hundred and fifty engravings of paintings in the Louvre and Luxembourg, and in 1905 Germany contributed a large and valuable collection of facsimiles of famous engravings and woodcuts in the Berlin Museum. The Japanese collection includes reproductions of paintings, sculpture, carvings and architectural designs and gives an insight into the aristocratic art of the Orient which at present can be obtained in no other way.

Two more paintings have been added to the Wm. T. Evans' National Gallery collection—Thomas W. Dewing's "Summer Pastime," which Mr. Evans purchased at the Stanford White sale, and Sargeant Kendall's "An Interlude," which he procured at the National Academy's recent exhibition.

Howard Helmick, a genre painter and etcher of some distinction, died at his home in this city on April 28 after a long illness. He was born in Zanesville, Ohio, in 1845, studied art in Paris under Cabanel and at the Ecole des Beaux Arts, and spent some of his best years in England. He was a member of the Royal Society of British Artists and of the Royal Society of Painter-Etchers. He was one of the first to take color etching, his illustrations having appeared in some of the leading publications, and one of his paintings, "The Emigrant's Letter," is included in the permanent collection of the Corcoran gallery.

An exhibition of posters made by the students of the Washington High Schools to advertise a song festival to be given by the public school children for the benefit of the public playgrounds, was recently held at a local dealer's gallery and attracted much attention. Collectively the work shown was excellent, and several of the number were extremely clever and professional.

A reproduction of a lithographic portrait of L'Enfant, who, it will be remembered, made the plan for the laying out of the National Capital, has been presented to the American Institute of Architects and will be placed permanently in the "Octagon." The original is by Magou, and the only copy which is known to exist was given to his friend, Col. Aspinwall, in Paris, and is now owned by the latter's grandson, who resides in Boston.

Although the sculpture commission of which Secretary Taft is chairman, held a long meeting at the War Department last week, no sculptor has yet been selected for the Sheridan statue, and no decision has been announced in regard to the Pulaski monument, both of which are to be erected in this city.

There has been delay in the opening of the exhibition of modern German pictures at the Corcoran Gallery, announced for May 1, due, it is said, to the Government's requiring the Corcoran to execute a special bond that the pictures would not be sold or offered for sale. This is presumably the result of the recent investigation of and exposure in Chicago of the methods employed in exploiting the collection.

An interesting and enlightening lecture on "Art in the South" was given by Mr. James B. Townsend, of New York, at a special meeting of the National Society of the Fine Arts last Friday evening, in the assembly

hall of the Cosmos Club. Reviewing the conditions past and present, and telling in delightful fashion of the adventures of a traveling exhibition in the south, Mr. Townsend demonstrated the barrenness of the field and the possibilities of development. Telling of the wealth of the south in portraits by the great early American painters, he urged the establishment of a portrait gallery—like that of England—in connection with our national gallery, and expressed the hope that through the generosity of the owners some of the best existing examples would eventually find here a permanent home. Mr. Townsend told frankly of the difficulties which retarded the widening of art knowledge in the south, but he spoke optimistically, and left his audience assured of the fertility of the field, as well as conscious of the fact that already there were signs of an awakening. Mr. Townsend was the director of the art exhibit at the Charleston exposition, and is the editor of the American Art News, the publishers of which have sent out, under his supervision, an excellent exhibition of contemporary American paintings to several of the largest southern cities during the past winter.—Washington Star, May 4.

The Governing Board of the Museum of Fine Arts in Forest Park, St. Louis, has been notified by the city officials that, unless they remove a number of pieces of statuary now being exhibited there, or drape a portion of the figures, they will issue warrants for the arrest of the parties responsible and prosecute them under a city ordinance.

The penalty attached for violation of the ordinance is a fine of not less than \$10 or more than \$3,000.

Professor Halsey C. Ives, director of the Museum, said: "Those statues have been on exhibition in St. Louis for thirty years, and during that time they have never caused a blush, so far as I know."

BOOK NOTES.

The Pickwick Ladle and Other Collectors' Stories, by Winfield Scott Moody. Charles Scribner's Sons, publishers, New York City.

A book containing six collectors' stories, charmingly told by Winfield Scott Moody, has recently been published by Charles Scribner's Sons. The stories concern a young married couple who burn with the true zeal of the enthusiast for rare old silver, furniture and porcelains.

The tales of their adventures in quest of the famous Pickwick Ladle is most amusingly and engagingly told. The young people enlist our interest and we share their childlike enthusiasm in the pursuit of their hobby.

The book is one to appeal strongly to the connoisseur of china and to the art lover in general.

An important new book on "The History of Art" is announced by H. Grell in London, namely Dr. Wilhelm Bode's great work on "Italian Bronze Statuettes of the Renaissance," a subject on which he is incomparably the best living authority.

The historical paintings which the Municipal Art Society will present free to the city have been finished by Edwin W. Deming, and will presently be set in place in the Morris High School, One Hundred and Sixty-sixth street and Boston road, which was selected by the society for mural decoration. Mr. Deming won the \$3,000 commission for executing these paintings by competition. There will be a public view of the paintings on June 1. The subjects of the two historical paintings are "Gouverneur Morris Addressing the Convention for Framing the Constitution of the United States" and "The First Treaty of Peace Made Between the Weekquaisgeek Indians and the Dutch at the Residence of Johannes Bronck in 1642."

A special cablegram to the New York Times from London says: The Royal Academy is in disgrace again, thanks to the rejection by the Exhibition Committee of Conrad Dressler's bust of the Queen of Spain. This bust was subscribed for by forty Peeresses, headed by the Duchess of Sutherland, as a wedding gift to King Alfonso. The marble is now in Madrid, the bust the Exhibition Committee rejected being the original plaster model for which the Queen gave sittings at Cowes.

As soon as the bust was rejected it was offered to the New Gallery and gladly accepted. But the statue had hardly been placed in the New Gallery before Academy Directors came to the directors of the rival establishment begging that it be sent back to the Academy. It had been rejected by mistake, they said.

The New Gallery wouldn't give up the bust until the Academy people confessed that they wanted to get it back because the King had commanded that it be shown at Burlington House. It is now said that there was no sculptor on the Exhibition Committee, so the statues were judged by painters.

The Journal des Debats, of Paris, in an exhaustive article which the New York Sun reproduces, is almost bitter in the half ironical, half serious suggestion that sooner or later American amateurs will have made for themselves veritable museums of Gothic Renaissance art through objects bought or stolen from the venerable public edifices of France. Since there is a law providing for the classification of these works as historic monuments which would prevent their exodus, but which is not enforced, the rancor of some critics falls upon M. Dujardin-Baumetz, Under Secretary of the Department of Public Instruction in charge of the fine arts section.

The Débats prophesies that by and by every museum in America will bear a bronze table inscribed with Baumetz's name, as one of the institution's benefactors by reason of his having permitted works of art to leave France in such numbers.

Several New York artists who entrusted pictures to the so-called Society of Artists and Illustrators of Philadelphia for a travelling exhibition this past season are bemoaning the condition of their canvases which have recently been returned, after great delay. Miss Clara McChesney is one of the sufferers, as is also Mrs. Rhoda Holmes Nicholls. The works of these painters came back with badly smashed frames and in wretched condition, and there does not appear to be any response from the society to complaints. The danger of loaning pictures or art works to organizations such as this society, without previous careful investigation of their standing and character would seem to be again emphasized by these experiences.

At the galleries of Scholtens & Zoon, at Groningen, Holland, there will be a special exhibition this summer worthy of the attention of American art lovers, namely, one of 32 oils and water colors by Josef Israels. These have been carefully selected and comprise notable examples.

The most effective of recent accessions to the Metropolitan Museum is the altar piece of St. Andrew, from the Church of Perpignan.

Among the paintings recently acquired is Ranger's landscape "High-

bridge," the gift of William T. Evans, and a marine by Wm. Gedney Bunce, from the Hearn fund.

Most notable among the new sculptures is the bronze group of Edgar

The collection embraces about 132 pictures, varied in subject and treatment and most of them admirable. They are well lighted and well hung and prove the Arundell Gallery adapted to artistic requirements of this nature.—Baltimore Sun, May 4.



XVI. CENTURY PERSIAN PLAQUE.

At D. K. Kelekian's

Walter, entitled "Primitive Man," the gift of Isaac N. Seligman. Daniel Chester French has also presented his bronze bust of Ralph Waldo Emerson. There are two companion bronzes by Macmonnies, "The Horse Tamers," a bronze group by Solon Borglum, "On the Borders of White Man's Land," a small bronze by the same sculptor, entitled "Bulls Fighting," and a bronze statuette of the head of Victory, by St. Gaudens.

From the Stanford White collection are exhibited an early Spanish gilded and carved wood doorway with iron gate, and a Venetian wooden chest.

BALTIMORE ART EXHIBIT.

The opening of the exhibition of oil paintings by American artists, held under the auspices of the Municipal Art Society and the Arundell Club, which was delayed through difficulties in shipment, took place yesterday afternoon at the Arundell Club hall. The pictures were hung under the personal supervision of the editor of the American Art News and Miss Lula Merrick, who will remain in Baltimore until the close of the exhibition.

There are 132 pictures in the collection. It represents the first successful attempt to group the work of the American artists in the South, and is comprehensive, embracing the work of the various schools.

The exhibition is the last of a series given for the purpose of increasing interest in art in the South, and has met with success in the several cities to which it has been taken. The pictures are all of merit, and there are a number of more than ordinary interest. Among the most notable, and one which occupies a prominent place in Arundell Hall, is Douglas Volk's "Boy with the Arrow." This picture won the Carnegie medal in 1903 at the exhibition of the Society of American Artists, and when recently shown in Charleston it was voted the most popular picture of the exhibition. It is a sympathetic treatment of a single figure, against a dark background, in a graceful pose, with a face attractive, without being beautiful. The tones of the picture are subdued and rich.

A large collection of fine oil paintings, which has been exhibited throughout the South during the last six months under the supervision of the American Art News, has been brought to Baltimore and is now on view in the gallery of the Arundell Club, Charles and Eager Streets.

This is the first time that a complete gallery of representative works of art has been transported from city to city throughout the South and the enterprise has been achieved through the co-operation of local art societies with those in charge of the exhibition.

In Baltimore the Municipal Art Society and Arundell Club have been instrumental in securing this exhibition of pictures, which represents the work in oil of well-known living American artists.

WITH THE DEALERS.

Mr. Theodore Noé, who sailed for Europe on April 18, has arrived in Paris.

Mr. Louis Ehrich, of the Ehrich Galleries, expects to sail for Europe about June 1.

Mr. C. J. Charles sailed last Wednesday on the Baltic for London. He will be at the Charles Galleries in Brook Street until the early autumn, when he will return to New York.

Mr. Theodore Heinemann, of the Heinemann Galleries, was to have sailed on the Kaiser Wilhelm der Grosse for Germany on Tuesday, after closing the galleries here until the autumn.

Mr. A. I. Adler, of Fischel, Adler & Schwartz, sailed on the Bluecher on Thursday for his annual trip abroad.

Mr. T. J. Blakeslee, who had expected to sail last week, has been detained by a pressure of business, and now expects to sail on the Majestic, May 15.

Mr. E. F. Bonaventure sailed last week on La Provence for his annual visit to his Paris home. He will return in October, and will then remove to new and handsome galleries in East Thirty-fifth street.

There has been in progress during the week at the Sloan Art Galleries in Washington, D. C., the annual spring sale of Persian rugs and carpets owned by Boyajian Brothers, of New York. The sale has been very successful and will continue through to-day.

A full-length portrait of Empress Elizabeth of Austria, by J. Koppay, has been shown this week in the large Fifth avenue window at the Knoedler Galleries. The canvas is an interesting one and finely executed—strong in technique and charming in expression.

At the Macbeth Galleries, 450 Fifth avenue, there are on exhibition a number of carefully selected examples of the paintings of William Sartain, William Howe and Jerome Myers. These paintings will remain on view for some time.

F. W. KALDENBERG'S SONS

Manufacturers of Useful and Artistic Specialties in Ivory, Pearl, Amber, Meerschmum, Tortois Shell, Wood and Metals.

SHEET IVORY FOR MINIATURE PAINTINGS

95 Fifth Avenue Corner 17th St. New York



SYPHER & CO.
2 @ 4 W. 29th St., N. Y.

Works of Art
Including Antique Tapestries

WM. H. POWELL

983 Sixth Avenue - - New York
ART GALLERY

Exhibitions of Paintings by American Artists of Note.
Agent for Lefebvre-Foinet and Edouard of Paris.
Colors, Canvas and Brushes. Agent for Blockx's Hand-
Ground Belgium Oil Colors and Amber Varnish. Best
in the world.

Edward Brandus

Paris - 2 bis Rue Caumartin

New York - 391 Fifth Avenue

LOUIS RALSTON

Ancient and Modern
Paintings

326 FIFTH AVENUE, NEW YORK

AZEEZ KHAYAT

Greek and Roman Iridescent Glass and
Glazed Potteries, Egyptian Scarabs
and other Antiquities.

BRANCH STORE
Antiques and Oriental Jewels
257 Fifth Avenue

ASTOR COURT BLDG.
20 W. 34th St.
NEW YORK



D. K. KELEKIAN

Commissioner-General
of Persia

**Rare Rugs,
Potteries, Textiles, Jewels, Etc.**

275 Fifth Avenue
NEW YORK

2 Place Vendome
PARIS

K. J. COLLINS

Antique English and French Furniture

of the Seventeenth and Eighteenth Centuries

OBJETS D'ART : : : COLORED PRINTS

OLD ENGLISH FURNITURE

from the famous Keeble Collection in London

XVIII and XIX Century Prints

SERIES OF SPECIAL FORTNIGHTLY EXHIBITIONS.

8 West 33d St. Opposite Waldorf-Astoria New York

SELIGMANN & Co.

**Genuine Works
of Art**

303 FIFTH AVENUE

New York

PARIS
23 Place Vendome

LONDON, S.W.
31 St. James Street

One of the most extensive collections of Oriental rugs ever offered for sale in America will be sold by James P. Silo on Wednesday, Thursday and Friday of next week at the Fifth Avenue Auction Rooms.

There is now on exhibition at the Schaus Galleries an excellent portrait of Miss Delafield, daughter of Mrs. A. Delafield, by Mrs. John Graham Fraser. The portrait is pleasing in expression and well executed. There is also on exhibition in the same gallery line engravings by Raphael Morghen.

At the Fifth Avenue Art Galleries property from the estates of F. W. Guiteau and Nancy W. Howe was sold at auction. The sale began Monday afternoon and will continue through today. The pictures from same estates were sold Wednesday, Thursday and last evenings.

At the Durand-Ruel Galleries, No. 5 West Thirty-sixth street, there have been placed on exhibition several exceptionally good examples of Puviss de Chavannes, Renoir, Mary Cassatt, Pissarro, Sisley, Boudin and Monet. The example of Renoir is a striking portrait group of a young French mother and her two children promenading and was painted about the same time as "La Famille Charpentier," recently acquired by the Metropolitan Museum. The canvas is a most interesting one and full of vitality. Mr. Joseph Durand-Ruel will sail for Paris late in May.

At the Clausen Galleries, No. 381 Fifth avenue, there opened on Monday a display of pictures by American artists, which will last through the summer. These have been carefully and well chosen, and include characteristic works by such painters as Gifford and Reynolds Beal, Henry W. Ranger, Childe Hassam, Edward Gay, Paul Dougherty, J. G. Brown, Robert Reid, R. W. Blakelock, Henry Mosler, Robert C. Minor, George Inness, Sr., and Jr., and Albert Sterner.

Masters of pencil, crayon and brush, of the period when art was at its zenith in France and England, devoted themselves to the graver and the scraper and produced masterpieces in engravings and mezzotints. Both schools in some of their best examples are now on exhibition at K. J. Collins Gallery, No. 8 West Thirty-third Street.

The French specimens give many charming inspirations for decorative work. Watteau, Greuze, Lancret and Moreau are names which gave to France a place in art that no time and circumstances can destroy. Bartolozzi, Val Green, J. R. Smith and W. Ward have done the same for England.

What can be more delightful than the pastorals of Watteau, the Idyllic scenes of Moreau le Jeune, the portraits of Cheneau, and the Fêtes Galantes of Lancret? They have an atmosphere of perpetual sunshine, of fascination, of love, in one word, in the full "Siecle Galant."

More restful are the sober mezzotint portraits of J. R. Smith, Watson, Val Green and McArdeil which reproduce the masterpieces of Sir J. Reynolds, sometimes even under his own supervision. J. Ward and W. Ward transcribed the country scenes of G. Morland to inexpensive and genuine works of art in plates which sold at that time for a few shillings each. Bartolozzi is also represented with some charming engravings printed in colors.

The exhibition is unusually interesting in that it shows side by side, the particular charms of each school.

In Order
to have

The Standard Quality In Art Material For Summer Work

ASK YOUR DEALER FOR

F. W. DEVOE & CO.'s Artists' Colors for Oil and Water Color Painting

F. W. DEVOE & CO.'S Canvas

F. W. DEVOE & CO.'S Brushes

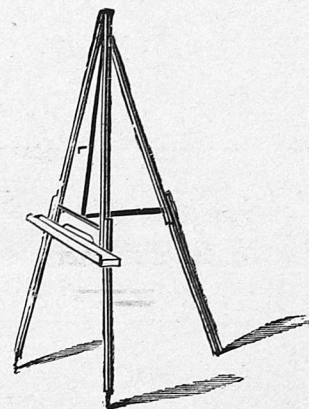
F. W. DEVOE & CO.'S Oils, Varnishes and Mediums

Everything else in artists' materials, including

F. W. DEVOE & CO.'S Sketching Supplies

Sketching Easels, Umbrellas and Staffs, Folding Chairs and Stools, Oil Sketching Board, Oil Sketching Paper, Sketching Canvas, Sketch Books, Sketch Blocks, and every other Requisite for Sketching from Nature and all outdoor art work.

Drawing Materials for Schools and Colleges.



F. W. Devoe & C. T. Raynolds Co.

Fulton and William Streets - NEW YORK
176 Randolph Street - CHICAGO

Largest Dealers in Our Line in the World

THE NEW YORK SCHOOL OF ART

(Chase School)

2237-2239 BROADWAY
Corner of 80th Street New York City

SUMMER TERM

Summer Classes in the City May 15th to September 8th, 1907.

INSTRUCTORS:

Ernest Lawson, Kenneth Hayes Miller,
Frank Alvah Parsons, Grace D. Lynn,

Daily Classes—Life Portraiture, Still Life, Illustrations, Composition, and Design; Open Air Classes under Ernest Lawson.

European Summer Class

Holland, Belgium, France and Italy.

INSTRUCTORS

Robt. Henri Douglas John Connah

Leaving New York June 15 and June 25—the latter date for the convenience of teachers of art. Special rates for those not studying. For rates and further particulars, address

DOUGLAS JOHN CONNAH President

The Art Institute Art School of Chicago

W. M. R. FRENCH Director
N. H. CARPENTER Secretary

Drawing, Painting, Sculpture, Illustration, Designing, Architecture and Normal Instruction

Students may enter at any time. Illustrated information may be had by addressing

Dept. L. RALPH HOLMES, Registrar.
THE ART INSTITUTE, CHICAGO.

Mr. WILLIAM M. CHASE

Will Conduct Art Classes
in Italy, Summer of 1907

FOR PARTICULARS ADDRESS

LOUIS G. MONTÈ or WALTER PACH
High School of Commerce 935 Broadway
Brooklyn New York

Not Connected with any other Art Class or Summer Art School

SUMMER SCHOOL OF PAINTING

VINEYARD HAVEN, MASS.
(Island of Martha's Vineyard)
Conducted by

ARTHUR R. FREEDLANDER

THIRD SEASON—JUNE 15-SEPTEMBER 15.
Outdoor Classes: Landscape, marine, figure—with three criticisms per week. Special course for students of Architecture: To develop facility in the handling of color. For prospectus address A. R. FREEDLANDER, 80 West 40th Street, New York.

Byrdcliffe Summer Art School

WOODSTOCK, ULSTER CO., N. Y. (In the Catskills)
July 1 to September 15, 1907.

CLASS IN PAINTING - LEONARD OCHTMAN
CLASS IN METAL WORK - L. H. MARTIN

Byrdcliffe has large studio, workshops, library and boarding-house for students. For information as to classes apply to Leonard Ochtman, Carnegie Hall, New York, or L. H. Martin, 400 Northampton St., Boston. For board to R. Radcliffe Whithead, manager, Woodstock, Ulster Co., N. Y.

OUT-OF-DOOR SKETCHING
MARINE AND LANDSCAPE, OIL, WATER COLOR, PENCIL AND CHARCOAL WITH PLEASANTEST VACATION SURROUNDINGS. If you do not sketch, come and enjoy the sunshine, the sea, the woods, the birds and flowers at
Coggeshall Camp
LANESVILLE, (Cape Ann) MASS.
Engage room early, number limited. Write for booklet.
J. Coggeshall, 473 Beacon Street, LOWELL, MASS.

Art School—Pratt Institute

BROOKLYN, NEW YORK

Life; Portrait; Illustration; Composition; Design; Modeling; Oil and Water Color; Applied Design; Stained Glass; Interior Decoration; Textile and Furniture Design; Art Metal; Jewelry; Chasing; Enameling; Medal Work.

Two-year course in Architecture.

Two-year courses in Normal Art and Manual Training.

The Department maintains also classes in Normal Art and Manual Training, Jewelry and Metal Work, and all kinds of general Art Work and Applied and Decorative Design.

30 Studios; 30 Instructors; 18th Year.

WALTER SCOTT PERRY, Director.

NEW YORK SCHOOL OF APPLIED

DESIGN FOR WOMEN

No. 200 West 23d Street - - - New York

Special Life Class

under Alphonse Mucha

in addition to his regular advanced Design Course

Thorough training in Historic Ornament, Architecture and General Design. Next School Year begins Oct. 1
HELEN LOOMIS, Secretary

HOTEL DROUOT GAZETTE

Art Journal

Special announcements of public and auction sales and giving the complete list of all art sales in Paris and elsewhere.

It is indispensable to all collectors and dealers
Subscription 25fr. (\$5) a year

8 RUE MILTON PARIS

Le Journal des Arts

Chronique de l'Hotel Drouot Ventes et expositions artistiques en France et a l'etranger.

Directeur: Aug. Daigny Secrétaire: Etienne Daigny

1 Rue de Provence, Paris

CONTENTS FOR APRIL, 1907.

La Société Nationale des Beaux-Arts.—Jules de Saint-Hilaire.

Bulletin des Expositions et des Ventes.

Informations.

L'Assemblée de l'Association Taylor.—Allocution du Président M. Albert Maignan.

Revue des ventes: Collection de M. Jean B. de Cannes.—Mobiliers artistiques.—Meubles, Tableaux.—Succession de M. D. Schevitch.—Collection de M. T.—Tableaux anciens provenant des Collections de M. le Comte A. de G. et de Madame X.—Collection Adolphe Huybrechts, à Anvers.

SUBSCRIPTION

France 20fr. per year Foreign 25fr. (\$5) per year

Subscription and Advertising orders will be received by the American Art News.

MAX WILLIAMS

RARE ENGRAVINGS AND ETCHINGS
FINE FRAMING AND RE-GILDING

432 FIFTH AVENUE
Bet. 38th and 39th Sts.

NEW YORK

Holland Art Galleries

HIGH CLASS

MODERN PAINTINGS

59-61 West 33d St., N. Y.

LE MUSEE

Monthly Art Review

Publishing in each issue the best works of great public and private collections

Subscription only 20 francs (\$4) per year

This Review is organizing an exhibition of Industrial Art. In April, 1907, it will hold an exhibition of Tapestries, at which 1000 francs (\$200) will be distributed in prizes.

13 Rue St. Lazare, Paris

JAMES P.
SILO
Auctioneer



546
Fifth
Avenue

Fifth Avenue Art Galleries

Important Sales
of Art Objects

CHARLES

Of 25-27-29 Brook St., London, W.

ON VIEW AT
251 Fifth Avenue, N.Y.

0000

*Old Renaissance Tapestries and
Early English Furniture*

*40 Old Georgian and Adams
Marble Mantel Pieces*

Galerie Kleinberger

9 Rue de l'Echelle

PARIS



Ancient Pictures
**Specialty Dutch,
Flemish Schools**

Shepherd Bros.

27 King Street St. James's, London

Oil Paintings

by the

EARLY BRITISH MASTERS

OBACH & CO.

Picture Dealers & Printsellers

168 New Bond Street

London, W.

E. Brown & Phillips

THE LEICESTER GALLERIES

LEICESTER SQUARE - LONDON

Etchings by Whistler, Haden and the Masters. Water-colours of the highest class. Rare mezzotints and colour prints. Exhibitions by the leading artists of the day.

STONER & EVANS

OLD ENGLISH CHINA & POTTERY

3 KING STREET

St. James' Sq. London, S. W.

E. M. HODGKINS

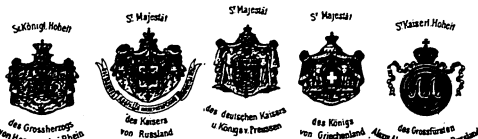
English and French
MINIATURES

SEVRES PORCELAIN
FRENCH FURNITURE

18th CENTURY DRAWINGS

OBJETS D'ART

158B New Bond Street
LONDON, W.



J. & S. GOLDSCHMIDT
FRANKFORT O/M., KAISERSTRASSE 15

Purveyors to the Imperial German,
Russian and other Courts

HIGH CLASS ANTIQUITIES

New York Office: 527 Fifth Avenue

BOURGEOIS & CO.

3 DOMKLOSTER COLOGNE
Opposite the Cathedral

High Class Works of Art and Anti-
quities, Curiosities and Paintings
by Old Masters

Steinmeyer & Stephan Bourgeois

COLOGNE on RHINE PARIS
16 Richartzstrasse 60 Rue Saint-Lazare

High Class Paintings by Old Masters

Antiquities Works of Art

Steinway & Sons

ART DEPARTMENT

107 & 109 East 14th St. New York City

Consistent and harmonious
constructional and decorative ap-
pointments of a home demand a
piano case to correspond.

Steinway & Sons

will complete cases after artists'
and architects' own designs, and
under their personal supervision,
always preserving the acoustical
qualities of the instruments.

GEORGES CHAPAL

...Antique Furniture...

85 RUE DE RENNES - PARIS

MINASSIAN

Works of Persian and Arabian Art for
Collections. Direct Importation.

18 RUE CHORON, 9th arr. PARIS

MIHRAN SIVADJIAN

EXPERT

Egyptian, Assyrian, Greek, and Roman Antiquities,
Jewels, Arabian and Persian Potteries and
Rare Objects for Collection.

17 Rue Lepelletier - PARIS

C. & E. CANESSA

Antique Works of Art



Paris: 19 rue Lafayette

Naples: Piazza di Martiri

New York: 479 Fifth Ave.

HAMBURGER FRES.

Antique Works of Art, Curiosities,
Tapestries, China, Decorative
Furniture

PARIS

362 Rue St. Honore

Copies of the American Art News
are on sale at Brentanos', Avenue de
L'Opera, Paris.



**"Old
Masters"**

(Exclusively)

The Ehrich Galleries

463-465 Fifth Avenue

One door above Fortieth Street.

New York

H. O. Watson & Co.
WORKS OF ART

in
Furniture, Porcelains, Bronzes, Tapestries
Specialists in Interior Decoration

16 West 30th Street, New York

E. Gimpel & Wildenstein

High Class
Old Paintings

PARIS NEW YORK

57 Rue La Boetie 250 Fifth Ave.

BONAVENTURE'S GALLERIES

HIGH CLASS PAINTINGS
WORKS OF ART RARE BOOKS

SIX WEST THIRTY-THIRD STREET

Opposite the Waldorf

JULIUS OEHME

Formerly with the successors to Goupil & Co.

320-322 Fifth Avenue, New York

N. W. Corner of 32d Street, 2d floor

Carefully Selected Paintings

of the
FRENCH, DUTCH, GERMAN
AND AMERICAN SCHOOLS

JAMES CONNELL & SONS

47 Old Bond St., London, W.

*Selected Paintings of the Dutch,
Scotch and English Schools . . .*

Original Etchings by WHISTLER, D. V. CAMERON,
E. M. SYNGE and WM. WALKER

R. GUTEKUNST

Engravings and etchings by
Dürer, Rembrandt, Seymour
Haden, Whistler, etc., etc.

16, King Street, St. James, London, S. W.

J. FÉRAL

Ancient and Modern Paintings
7 RUE SAINT GEORGES
PARIS

M. Knoedler & Co.

invite attention to their carefully
selected collection of

PAINTINGS

AND

Water Colors

of various schools

OLD ENGLISH MEZZOTINTS

AND

COLORED SPORTING PRINTS

355 Fifth Avenue,
Cor. 34th Street.

London, 15 Old Bond St.
Paris, 23 Place Vendôme

Fishel, Adler and Schwartz

313 FIFTH
AVENUE

Near 32d Street

IMPORTERS OF

Paintings and Watercolors

By the most distinguished European Masters

Importers and Publishers of Etchings and Engravings

WILLIAM CLAUSEN

Dealer in **Paintings** By American Artists

Etchings, Engravings, and Mirrors
Manufacturer of Artistic Frames

381 Fifth Avenue - NEW YORK

PAINTINGS by

AMERICAN ARTISTS

Choice Examples always on View

Also a fine selection of

Volkmar Pottery

WILLIAM MACBETH

450 Fifth Avenue New York

McCLES GALLERIES

1411 WALNUT ST. - PHILADELPHIA

Opposite Bellevue Straford Hotel

HIGH-CLASS PAINTINGS

N. E. MONTROSS

Works of Art

372 Fifth Ave., Corner of 35th Street New York

Telephone: 2776 38th Street

THEODORE HEINEMANN

of Munich

PAINTINGS

by celebrated artists of the

GERMAN, FRENCH AND DUTCH SCHOOL

257 Fifth Avenue, near 29th St.

Blakeslee Galleries

Knickerbocker Trust Co. Bldg.

Cor. Fifth Ave. and 34th St.

**IMPORTANT
EXAMPLES**

of the

*Early English, French,
Dutch and Flemish
Masters*